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Chinese Paintings

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Chinese Paintings

The Metropolitan Museum
of Art

—

Special Exhibition
of
Chinese Paintings

From the Collection of
the Museum

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Catalogue
by
John C. Ferguson

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New York
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Introduction

THE interest in Chinese paintings which is awakening in occidental countries evinces not so much the cosmopolitan spirit as the recognition of the universality of art. Accustomed as we had been to look to Greece and Rome as the fountain-heads from which copious streams have flowed into the less imaginative European countries, it was not without reluctance that we were obliged years ago to confess that even these early springs had been fed from higher sources that had also refreshed the soul life of Egypt, Assyria, and India. At a later period the charming verdure of Japanese art fields made its winning appeal to the western world as having been watered from the unfailing sources. We are now discovering that in addition to the high development of art in China as manifested in the beautiful porcelains and their prototypes, the refined potteries, there are wonderful bronzes, impressive statues, and masterly paintings. Thus new streams are being discovered up which we

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travel toward the common source where we find the human heart seeking to express in some art form its noblest and highest emotions. We need not search for favoring surroundings or the spirit of an age or some rare heaven-inspired genius from which we might expect art to come forth; our search need only be for the scattered haunts of man; for wherever man has lived, traces of art are to be found. Where man has evolved for himself a civilization, art has claimed its portion. In a highly developed civilization such as China has had for more than two thousand years art has flourished by the side of literature. The simple fact that it is only in recent years that we of the western world have begun to realize the importance and the extent of China's art product does not in any way reflect upon its worth. It is only another indication of the ease with which intercommunication breaks down the artificial barriers, separating those who in different parts of the world have been developing their nobler ideas into some form of art and who, at the same time, have not been privileged to see each other's work.

The origin of painting in China is very remote. It extends back into the classical period five hundred years before Christ; but up to the present time no traces of early specimens of this art have been discovered, though carefully preserved historical records give the names of

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early painters and many details of their works. Pictures by these early artists were frequently reproduced on stone tablets, and it is certain that as the comparison of literary records with stone monuments progresses we shall discover some valuable reproductions of early painters. The frailty of silk and paper, even though both were made with marvelous skill, has made difficult the work of preserving early specimens. The records of the Dynasties of T'ang (A. D. 618-906) and of Sung (A. D. 960-1280) show that the paintings of the Wei and Tsin Dynasties of the third and fourth centuries were being copied by famous artists. The purpose of such copying was not only to recognize the worth of these earlier paintings but also to preserve them. It is due to the diligence of these copyists that we have preserved to our times accurate reproductions of the style of the work of an Emperor of the Wei Dynasty, of Ku Kai-chi of the Eastern Tsin and of Chen Tzu-ch'ien of the Sui. The authenticated examples of Chinese paintings which have been known to connoisseurs in China during the late Manchu Dynasty extend back to Li Ssu-hsuing (about A. D. 700) of the T'ang Dynasty and this date is a safe point of departure for the study of the development of Chinese painting. The traditions, ideals, and canons of the earlier periods of pictorial art were preserved and transmitted by

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T'ang artists. It is not at all probable that we should learn any new facts about early Chinese painting, even if discoveries of specimens antedating the T'ang Dynasty were to be made, for the literary records and the artistic reproductions of this period are fully illustrative of the earlier products.

The historical records of the development of Chinese pictorial art are voluminous. They have been collected into cyclopædic form in the P'ei Wen Chai, which gives one of the most complete collections to be found of early comments upon painting, of the names of painters, of colophons attached to paintings, and of other historical documents relating to this subject. The Wang Shih Shu Hua Yuan, published about 1600, is another valuable source of information, but for scholarly accuracy and careful criticism of the T'ang, Sung, and Yuan periods no book excels Ching Ho Shu Hua Fang.

Professor Hirth in his chapter on Some Old Art Histories in Scraps from a Collector's Notebook gives a valuable bibliography which contains almost all of the recognized authorities. I should like to add to this list the name of a book to which Professor Hirth made only a brief reference for the reason that he had not been able to procure a copy of it—Moh Yuan Hui Kuan. This book contains critical accounts of the private collection of An I-chow, a Korean

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resident at Tientsin where he carried on the prosperous business of a salt merchant. This collection was scattered and its contents have found their way into the hands of careful collectors who place high value upon anything which has met the approval of this keen Korean connoisseur. The Emperor Chien Lung procured many specimens from this collection for his palace. In various places I have seen a score or more of these specimens, and without exception all were of the highest artistic value. With historical records Chinese pictorial art is better supplied than that of any other nation. These literary records vary in value and in credibility; but after putting aside those which may be doubted, there remains a generous number of authentic critical volumes which give complete and accurate information on Chinese painting from its beginning down to the present time. It is unfortunate that these paintings have come to the knowledge of occidental collectors before the records have been available through translations, but much valuable work in translation has already been done by Hirth, Giles, and Petrucci. To those unable to read Chinese the task of collection must be guided largely by æsthetic taste, together with such information as has already been published; but as soon as the standard authorities are made available through further translations, it will be possible

Introduction

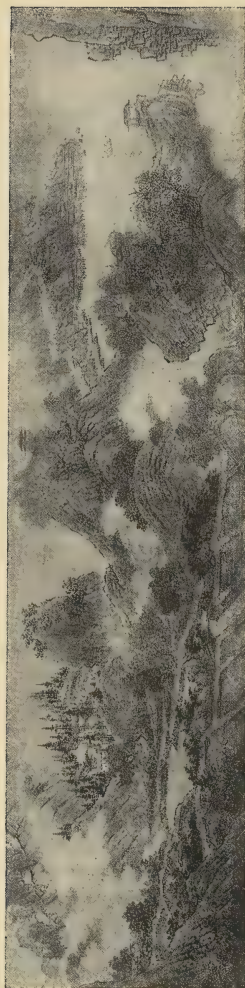
for any trained critic to know accurately the correct interpretation of Chinese paintings.

It thus occurs that the Chinese collector places great importance upon the records of any painting of unusual merit. When he sees a picture for the first time, it is the æsthetic value which first appeals to him. If there is no such value, little further attention is paid to the picture; but if the design, the colors, the silk, or the paper used by the artist show marks of distinction, the next question which arises relates to the historical records. Is there a colophon and by whom was it written? What seals have been impressed upon the edges of the picture and to whom did these seals belong? If the colophons and seals are of men contemporary of, or immediately subsequent to, the artist and if the picture bears these identifications down through the following years, the picture which bears them is thus traceable in the records. It is then spoken of as *choh-lu*—known in the records—and its intrinsic value is greatly enhanced. The attempt to imitate seals, signatures, and colophons has been persistent for many generations and great care coupled with much observation is needed in order to distinguish the genuine from the spurious; but in this work the knowledge of textures, qualities of ink used and peculiarities of seal carving enable the critic to proceed with some degree of accuracy.

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The collection of Chinese paintings belonging to the Museum was made with the purpose of representing various periods and various schools or divisions of painting. Lists of these periods and divisions may be found in the Appendix. It has not been possible to include specimens of each school in every period, but in some period there is an illustrative specimen of each school. The collection will be found lacking in the names of many famous painters, but these may be supplied during the years to come as interest in this phase of art increases. However, it is hoped that the collection will be found to contain sufficient variety as to periods and schools to enable the serious student to form a basis for intelligent comprehension of an art which has only recently begun to make its appeal, while at the same time the casual visitor may see that such artistic productions rightly claim their place among the art products of men of other races.

Catalogue



No. 1
The Hills of Kuei-chi
Attributed to Ku K'ai-chi
Eastern Tsin Dynasty.

Paintings

—

I

The Hills of Kuei-chi

Attributed to Ku K'ai-chi (about A. D. 400)
Eastern Tsin Dynasty

Ku K'ai-chi stands at the head of the Great Masters in art, the other three associated with him being Lu T'an-wei, Chang Seng-yu, and Wu Cheng. He is said to have been the greatest painter, the greatest raconteur, and the greatest genius of his time. He is also known as Ku Ch'ang-kang and more popularly as Ku Hu-t'ou, which means "Tiger-head." In Chinese pictorial art he is considered to have been unequaled. Much of his work was done in temples as mural decoration, one of his most famous paintings being in the Wa Kuan temple at Nanking.

An inscription on this scroll by the Emperor Hsüan-ho says, "I have seen religious paintings by Ku K'ai-chi and also his portraitures, but this is the only specimen of his landscape work that has come to my eyes."

This specimen is probably a copy made in the T'ang Dynasty or in the earlier years of

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the Sung Dynasty. The earliest seal is that of the Emperor Chen Kuang (A. D. 627-650) of the T'ang Dynasty, but it has not been possible as yet to confirm the genuineness of this seal.

In the Su Hua P'ing, one of the earliest books on Chinese pictorial art, written in the sixth century A.D. (see Hirth's Notes on Old Art Historians), two pictures by Ku K'ai-chi are mentioned bearing the title "The Customs of Yueh." Yueh is the eastern portion of Cheh-kiang province, which according to the Emperor's inscription on this picture is the region herein depicted.

This is one of three known pictures ascribed to Ku K'ai-chi, one other being in the British Museum and the third in the collection of the late Viceroy Tuan Fang.

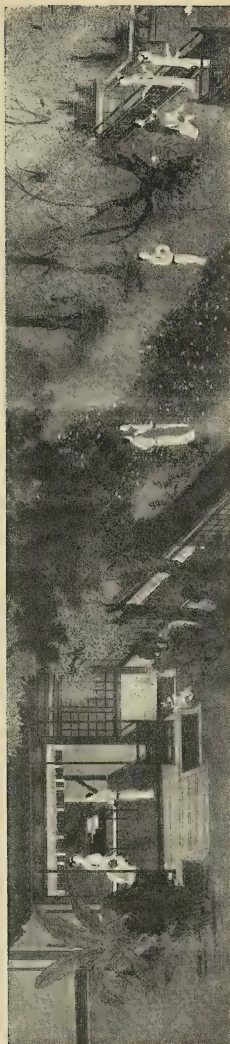
See Wang Shih Shu Hua Fang, I, 25.

2

Ladies with Fans

Attributed to Chou Fang (about A. D. 800)
T'ang Dynasty

This picture of a palace garden represents four palace ladies with their female attendants and children. The ladies exhibit conspicuously their fans, which had recently become popular. The coloring of this picture is exquisite. During the Sung Dynasty, it was ascribed to Chou Fang; and, although there is no other evidence



No. 2
Ladies with Fans
Attributed to Chou Fang
T'ang Dynasty



No. 3
The Ten Horses
By Pei K'uan
T'ang Dynasty

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than this inscription to verify its authenticity, yet the style agrees fully with that ascribed to Chou Fang in contemporary records.

The silk upon which the painting was made is of the fine beaten type commonly used by T'ang artists.

See Ch'ing Ho Shu Hua Fang, II, 53; T'ieh Wang Shan Hu, XVIII, 6; XIX, 9.

3

The Ten Horses

By P'ei K'uan

T'ang Dynasty

This painting is also known by the name of Small Horses. The artist is mentioned in the Imperial Catalogue of Hsüan Ho and also in the Hua Chien of T'ang Hou published in 1330, but little is known of his life.

In ancient times horses were symbols of gentlemen, typifying the qualities of dignity, strength and obedience.

A copy of this picture made by Chao Meng-fu (about A. D. 1300) is attached. It illustrates the method of Chinese artists who never sought to make exact copies but to reproduce the original idea, adapting the details to the style of the copyist. Many variations in details will be found by comparing the original and the copy.

See Ch'ing Ho Shu Hua Fang, III, 79; Jang Li Kuan, VII, 17.

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4

Journey of T'ien Wang (Devaradja)
Unsigned. By an artist of the T'ang Dynasty
(A. D. 618-906) Probably by Wu Tao-tsu

T'ien Wang and his journeys were favorite subjects with the artists of the T'ang Dynasty. Buddhism at this time had gained supremacy in pictorial art and its subjects commanded the attention of the best artists. Paintings of such religious subjects were not only treasured by temples, but were eagerly sought after by princes and statesmen.

This picture represents Devaradja taking a journey accompanied by his two servants. The faces are those of natives of India. The influence of Indian Buddhism upon Chinese art is well illustrated by this picture.

It is not signed, but it is in the style of Wu Tao-tsu. It is probably his work or that of one of his pupils.

5

Sakyamuni, the Founder of Chinese
Buddhism

By an artist of the T'ang Dynasty (A.D. 618-906), probably Chu Yu

Sakyamuni, mighty in charity and dwelling in silence and seclusion, was the last of the Seven

6



No. 5
Sakyamuni
T'ang Dynasty

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Ancient Buddhas; he is the reputed founder of Chinese Buddhism and his name stands at the head of the Buddhistic deities revered in China, as that of Gautama in other Buddhistic countries. On either side stands a disciple.

Buddhistic subjects were much favored by the artists of the T'ang and Northern Sung Dynasties. In catalogues of these periods religious paintings were rated higher than landscapes or any other class.

This picture is not signed, as it was not customary at this time for artists to attach their names to their pictures. It is probably the work of Chu Yu, who was a prolific painter of Buddhistic deities.

6

An Autumnal Grove

By Yang Shen (about A. D. 720)

T'ang Dynasty

Yang Shen is classed among the painters of human figures in the Imperial Catalogue of Hsüan Ho but in the name of this picture written across the top of it by this Emperor—Hsüan Ho, in his own handwriting, we have his authority for ascribing a landscape to this artist. The genuineness of the picture is attested not only by this ascription but also by two imperial seals of the Sung Dynasty. Unfortunately the pic-

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ture has been injured by mildew so that it is
somewhat indistinct.

7

Buddhist Prayer Rolls
T'ang Dynasty

These were written for the use of priests in their temple services and also to preserve in temples the Buddhist prayers before books had become common. These prayers are translations of those used earlier by Buddhism in India. The calligraphy is mediocre and cannot equal many extant specimens of the T'ang Dynasty.

8

Returning from a Banquet
By Ku Hung-chung (about A. D. 950)
Five Dynasties

The signature of this picture is almost obliterated, but can still be recognized. It is mentioned in the Imperial Catalogue of Hsüan Ho. The life of this picture, the harmonious blending of colors, and the boldness of conception make it a striking example of early painting. Similar banqueting scenes are among the subjects of paintings by T'ang and Sung artists, recalling the gaiety and dissipation of the T'ang period.

See P'ei Wen Chai, LXXXII, 6.



No. 8
Returning from a Banquet
By Ku Hung-chung
Five Dynasties

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9

The Gathering of the Feathery Tribes among Sprouting Bamboos

By Tiao Kuang (about A. D. 900)
Five Dynasties

Tiao Kuang, who is known also as Tiao Kuang-yin, is sometimes classified in the T'ang Dynasty; but as he did not die until after the beginning of the Five Dynasties, he is more often assigned to this later period. He is considered to be one of the foremost among the painters of flowers and birds (Hwa Niao). He was a native of Chang-an (Si-an-fu) in Shensi province, but he lived for many years in the province of Szechuan, where he painted mountain rocks, flowers, bamboos, cats, hares, birds, peacocks, and other animals. He continued painting until he was more than eighty years of age. Some of his best work was to be found in the mural decorations of temples in Szechuan. The Emperor Hsüan-ho names twenty-four of his works in the Imperial Collection, all of which were pictures of birds and flowers. Mention is made in other books of similar pictures by this artist.

This scroll is attested by the seals of many well known connoisseurs.

See P'ei Wen Chai, LXXXV, 27.

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10

A Buddhist Devotee

By Kuan Hsiu (about A. D. 940)

Five Dynasties

An indistinct early ascription on the left hand border of this painting names Kuan Hsiu as the artist who painted it. Kuan Hsiu painted the Sixteen Lohan and also the Ten Disciples of Buddha and his work is highly praised in the Imperial Catalogue of Hsüan Ho as well as by Mi Fei at a later date. This painting depicts one of the Lohan attended by a servant.

See Ch'ing Ho Shu Hua Fang, IV, 32.

11

Birds and Flowers

By Huang Ch'üan (about A. D. 950)

Five Dynasties

The two characters Huang Ch'üan may be found on the left hand border of this painting but whether they are the artist's own signature or an ascription by an early connoisseur cannot be decided with present information. Huang was a pupil of Tiao Kuan-yin (see No. 10) and his work bears a strong resemblance to that of his master. Three hundred and forty-nine of his pictures are mentioned in the Imperial Catalogue of Hsüan Ho, nearly all of which were combinations of birds and flowers.

10

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12

Fishing

By Lu Kuang (about A. D. 160)

Five Dynasties

This is only a fragment of a larger picture. It was rescued by An I-chow, the author of *Mo Yuan Hui Kuan*, and recorded by him. It has suffered from exposure to dampness but enough of the original beauty of the picture remains to show that this artist had great ability.

See *Mo Yuan Hui Kuan*, III.

13

A Winter Scene

By Li Ch'eng (about A. D. 975)

Sung Dynasty

This landscape was called *Han Ling*, i.e. *Winter Grove*, in the *Imperial Catalogue of Hsüan Ho*, but by later writers has been called *Han Ya*, that is, *Winter Magpies*. Li Ch'eng was great master of his art. He loved to spend long periods of time wandering on lonely hills and catching glimpses of them in all their changing color effects. Specimens of his work are very rare.

See under author's name in *Hsüan Ho Hua P'u*; *Ching Ho Shu Hua Fang*, VI, 26.

11

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14

A Winter Landscape

By Fan K'uan (A. D. 1000)

Sung Dynasty

Fan K'uan is more generally spoken of as Fan Hua-yuan. He loved to spend his time in the hills and forests. His landscapes represented the rugged hills of Shensi, where he lived for many years. He is recognized as one of the two founders of the Northern School of the Sung Dynasty, and is honored by Chinese collectors as being in the same class as Li Ch'eng. His paintings are noted for their strength and sublimity.

See Jang Li Kuan, VI, 14; also Ch'ing Ho Shu Hua Fang, VI, 54.

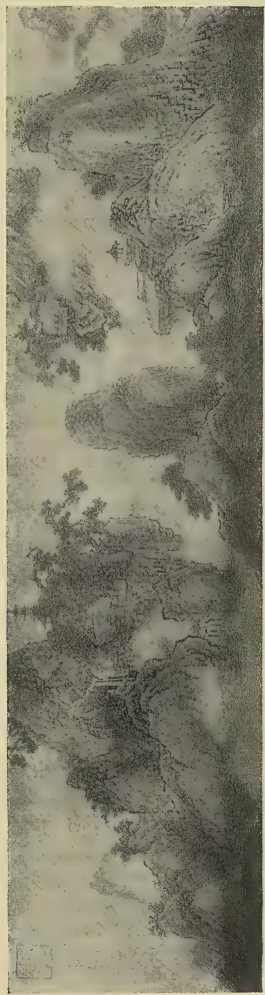
15

A Landscape

By Tung Yuan (about A. D. 1050)

Sung Dynasty

Tung Yuan, who was a native of Kiangnan, is placed at the head of the list of the Sung landscape painters in Hsüan-ho's book. He was fond of painting hills, precipices, and valleys in all their varying moods, whether swept by storm or covered with clouds. When looking at his pictures, one might almost imagine himself to



No. 14
A Winter Landscape
By Fan K'uan
Sung Dynasty



No. 15
A Winter Scene
By Li Ch'eng
Sung Dynasty

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be in the midst of these rugged scenes of nature. Seventy-eight of his pictures are mentioned as forming a part of Hsüan-ho's Imperial Collection.

This scroll is one which was presented to the Palace by Ch'ien Sze-yun. It is attested by the seals of Chao Meng-fu of the Yüan Dynasty.

Compare Hua Ch'an Shih, II, 4.

16

Plumage and Fur Amid Flowers

By I Yüan-chi (about A. D. 1050)

Sung Dynasty

I Yüan-chi was among the most noted of the painters of flowers and birds in the Sung Dynasty. He was a very prolific artist, no less than two hundred and forty-five specimens of his work being mentioned in the Imperial Collection of Hsüan-ho. All of these are pictures of animals or vegetable life. His picture of The Hundred Gibbons, in eight parts, is most frequently referred to as his masterpiece. In most of his pictures he combined trees and flowers with animal life. The animals, however, were intended to be the central feature, and trees and flowers were only used for the background.

This scroll is attested by the seals of several well-known collectors.

13

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17

Instruction

By the Emperor Hui Tsung (A. D. 1101-1125)
Sung Dynasty

This painting by the Emperor Hui Tsung is a reproduction of a T'ang Dynasty original. It represents the Emperor Ming Huang, of the T'ang Dynasty, instructing his son who stands by his side hesitating to take the books handed to him by his father. An armed attendant stands near watching the scene. The picture is full of life. The colophon written by Chao Meng-fu was lost but a copy of it taken from the P'ei Wen Chai has been made by Feng En-Kun, one of the best living writers of the Chao style. This copy is written on old paper which formed a part of the mounting of the picture done in the Ming Dynasty.

See P'ei Wen Chai, LXIX, 5.

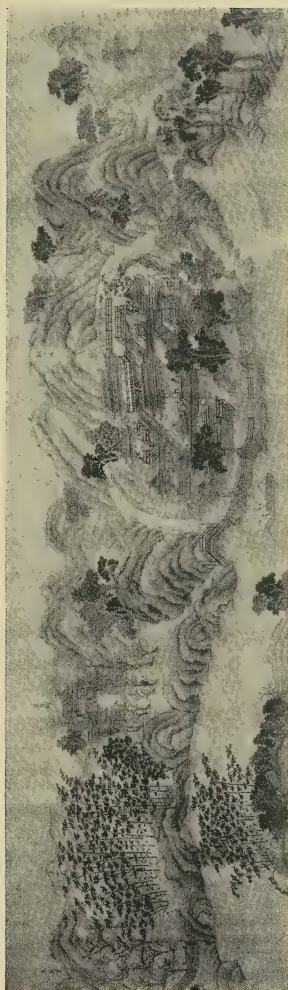
18

Wang Ch'uan Villa

By Kuo Chung-shu (about A. D. 975)
Sung Dynasty

This is a copy of a painting by Wang Wei (A. D. 699-760) of the T'ang Dynasty. Wang Wei was a peculiar character and did not care for official life though he rose to the high posi-

14



No. 18
Wang Ch'uan Villa
By Kuo Chung-shu
Sung Dynasty



No. 19
Mountain Wayfarers
By Kuo-Hsi
Sung Dynasty

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tion of president of a board. He finally retired and took up his residence in the country, where he built himself a villa called Wang Ch'uan. After its completion he painted a picture of it and also wrote a famous poem in its praise. The original painting was lost or destroyed before the time of the Ming Dynasty, but Kuo Chung-shu of the Sung Dynasty has preserved it by this reproduction. Kuo was a famous artist and calligraphist. The poem written by Wang Wei is attached to this scroll in the handwriting of Chao Chung-mo (about A.D. 1350), a famous artist of the Yüan Dynasty. This painting by Kuo is one of the best known specimens of Chinese pictorial art.

See Lun Hua Chüeh Chü, 2; also Ch'ing Ho Shu Hua Fang, VI, 15; also T'ung Yin, VII, 16.

19

Mountain Wayfarers

By Kuo Hsi (about A.D. 1050)

Sung Dynasty

This landscape bears the signature of its famous author. Kuo Hsi was a prolific worker, and a few specimens from his hand have survived to the present time. He was an artist of first rank, and was able also to express in clear language his conceptions of the requirements of artistic work. His son, Kuo Ju-jui, made a col-

15

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lection of the opinions of his father, and this record has been preserved and has been published in Fenolossa's Epochs of Chinese and Japanese Art. Kuo Hsi's work combined great freedom of conception with strict adherence to artistic canons.

See P'ei Wen Chai, LXXXII, 29; also Wang Shih Shu Hua Yuan, I, 31; also Ch'ing Ho Shu Hua Fang, VI, 30.

20

Mountain Scenery

By Kuo Hsi (about A.D. 1050)

Sung Dynasty

Kuo Hsi is more often spoken of as Kuo Ho-yang, Ho-yang being the name of his native district. He confined his work to landscape painting, and all of his thirty works which are mentioned in Hsüan-ho's Imperial Collection are scenes from nature.

The authenticity of this scroll is well attested.

See No. 19 by the same artist.

21

Mountain Scenery

By Kuo Hsi (about A.D. 1050)

Sung Dynasty

See Nos. 19 and 20 by the same artist.

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22

A Landscape

By Yen Wen-Kuei (11th century)

Sung Dynasty

The artist's signature is placed on the surface of a tree near the end of the scroll. Little is known of the life of Yen except that he was very poor and found much difficulty in disposing of his pictures. His style is that of Li Ch'eng and his work bears a close resemblance to that of Kuo Hsi. He is said to have preferred to paint small pictures and rarely to have attempted to paint one as large as this specimen. Another example of his work may be seen in Album I, 6. The seal of the Emperor Hsüan Ho is affixed.

See P'ei Wei Chai, LXXXII, 22.

23

Portrait of Fan Chung-yen

By an Academician of the Shen Tsung period

(A. D. 1068-1086)

Sung Dynasty

This portrait was presented to the illustrious statesman, Fan Chung-yen, in the first month of 1068 by the Emperor Shen Tsung, styled Hsi Ning. After the usual custom in the case of presents bestowed by an Emperor, it must have

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been painted by a member of the National Academy of Painting. It bears an imperial inscription praising the virtues of Fan Chung-yen (989-1052), who had rendered conspicuous service to two emperors. The brocade at the top and bottom of the portrait was also made in the Sung Dynasty and is a part of an early mounting.

24

Quails

By Ai Hsüan (about A.D. 1070)

Sung Dynasty

Ai Hsüan's work was recognized as of high grade during the reign of the Emperor Shen Tsung, 1068-1086, of the Sung Dynasty. He painted birds and flowers after the style of Hsü Hsi and Chao Chang, but his specialty was the painting of quails. In this painting are shown rare varieties of quails, which bear a striking resemblance to doves.

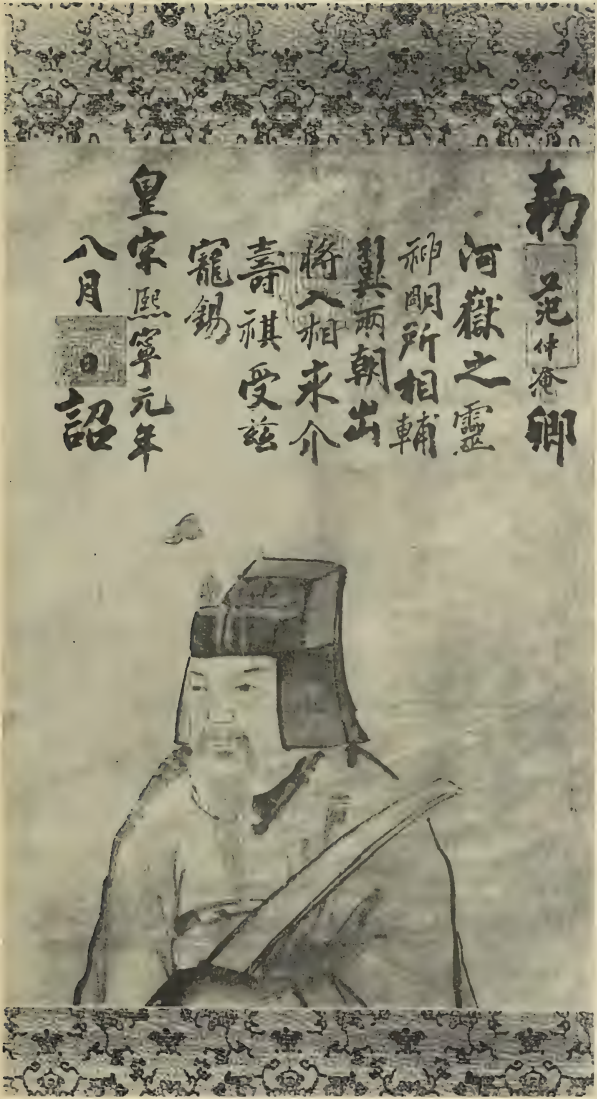
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The Arhats

By Li Kung-lin (about A.D. 1100)

Sung Dynasty

Li is generally known as Li Lung-mien, the "Dragon-faced Li." He was a man of brilliant



No. 23
 Portrait of Fan Chung-yen
 Sung Dynasty



No. 26
Meditations
By Li Kung-lin
Sung Dynasty

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literary parts and attained high official positions. While fond of life in the open air, he was also given to spending much time in long meditations on Buddhistic doctrines. He was the most famous painter of religious subjects in the Sung Dynasty, and a large proportion of his one hundred and seven pictures in Hsüan-ho's Imperial Collection are Buddhistic.

Many of Li's best works were done on paper, as is this scroll which is attested by several well-known seals.

A portion of the seal of the author may be seen on the edge of the paper near the lower left-hand corner of the picture.

See T'ieh Wang Shan Hu, IV, 3: also Ch'ing Ho Shu Hua Fang, VII, 56.

26

Meditations

By Li Kung-lin (about A.D. 1100)
Sung Dynasty

Li is more frequently referred to as Li Lung-mien, the dragon-faced Li. He is also known as Li Pai-shih, which is the name subscribed to this specimen of his work. The figure walking in an avenue of trees is that of Wang An-shih, the noted radical statesman of the Sung Dynasty.

19

Catalogue of Chinese Paintings

The circular seal at the top of the picture is that of the Emperor Hsüan Ho, and one of the private seals at the bottom of the picture is that of Chia Ssu-tao, the noted statesman and connoisseur of the Yüan Dynasty.

Li was a versatile as well as a brilliant artist.

See Ch'ing Ho Shu Hua Fang, VII, 31, 35; also No. 25 by the same artist.

27

The Orchid Pavilion or Lan T'ing By Chao Pai-chu (XI century) Sung Dynasty

This scene is one which has been painted by artists of all periods—a restful pavilion by the side of a mountain stream and surrounded by orchids. The artist is a well-known landscapist more generally known as Chao Ch'ien-li—"the thousand-mile Chao," a name given to him on account of the great extent of country depicted in his landscapes. This specimen bears the seals of the Emperor Kao Tsung (A.D. 1127-1162) of the Sung Dynasty and has two annotations, one of which was written by T'ang Yin (15th century), the noted artist of the Ming Dynasty.

See T'ui Ang, XII, 14; also Hua Shih Lui Ch'uan, XLVII, 5.

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28

A Snow Scene

By Liu Sung-nien (about A. D. 1175)

Sung Dynasty

Snow scenes are among the most noted subjects for landscape paintings by famous Chinese artists. Wang Wei, Li T'ang, Li Ch'eng, Kuo Chung-shu, and others painted such scenes. This picture is annotated by the famous artist of the Ming Dynasty, Wen Cheng-ming, who states that no other snow scene painting excels this of Liu Sung-nien. Liu was made a member of the National Academy of Painting during the reign of the Emperor Kuang Tsung (A. D. 1190-1195) of the Sung Dynasty. His work is highly prized by Chinese collectors.

See Jang Li Kuan, III, 17.

29

The Happy Magpies

Attributed to Ma K'uei (A. D. 1200)

Sung Dynasty

The trees and rocks of this picture are in the style of Ma Yüan, who was the younger brother of Ma K'uei, but the magpies in flight show the hand of Ma K'uei. Several members of the Ma family in different generations attained to high eminence as painters and they all followed the

21

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same general style, but Ma K'uei was the most skilful of them in painting birds in flight. In landscape work he belonged to the Southern Sung School.

30

A Mountain Retreat

By Ma Yüan (A.D. 1200)

Sung Dynasty

In the painting of landscapes, human figures, flowers, and birds, Ma Yüan is said to have been the best of the academicians of his time. He belonged to a famous family of painters, of which several were members of the National Academy of Painting. He was fond of painting quiet scenes into which he projected great strength. The picture is unsigned, but the style and strength of execution suggest Ma Yüan. His style was copied by later artists and has been much favored in Japan.

30a

Under the Rock

In the style of Ma Yüan (A.D. 1200)

Sung Dynasty

See No. 30.



No. 29
The Happy Magpies
Attributed to Ma K'uei
Sung Dynasty



No. 31
A Landscape
Attributed to Hsia Kuei
Sung Dynasty

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31

A Landscape

Attributed to Hsia Kuei (about A.D. 1200)

Sung Dynasty

Hsia Kuei was a close friend of Ma Yüan and the works of these two artists bear close resemblance to each other. Hsia's work is bold and virile after the style of Fan K'uan. He was a noted scholar and a member of the Hanlin Academy. His human figures are well painted.

This scroll was cut into two pieces by a previous owner, who also probably added the name of Hsia Kuei as the author. There is much about the treatment of the mountains and trees to suggest Ma Yüan as the author; and traces of the sides of the signature which has been cut away also suggest this author.

Compare Ch'ing Ho Shu Hua Fang, X, 38.

32

Pine and Stork

By an unknown artist

Sung Dynasty

33

Tiger and Dragon

By an unknown artist

Sung Dynasty

23

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34

A Tiger

By an unknown artist

Sung Dynasty

Although the name of the artist cannot be ascertained with certainty, the painting is in the style of the great Taoist priest, Li Kuei-chen, of the Five Dynasties. On the lower left-hand side of the picture there have been written, probably by some owner, the two characters Tao Ssu, meaning Taoist priest and thus evincing a belief that the painting is in the style of Li. The work seems, however, rather to resemble that of Sung artists.

The painting bears the seal of To-hoan, the ninth son of the Emperor Kublai of the Yüan Dynasty; he was sent by his father on expeditions against the Cambodians and in 1287 against the Annamese.

35

The Tangut Horseman

Probably by Chao Meng-fu (about A.D. 1300)

Yüan Dynasty

Chao is more often known as Chao Tsu-ang and Chao Sung-hsueh, the latter title meaning "Pines and Snow." A descendant of the imperial family of the Sung Dynasty, he rose

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to high position during the reign of the first emperor of the Yüan Dynasty. He is one of the most popular artists of China, this being due, in a measure, to his additional reputation as a beautiful penman. He is usually classified by Chinese critics along with the best of the Sung artists.

The original of this picture was painted by Hu Ch'ien, a Kitan Tartar, son of Hu Huan, whose works are mentioned in Hsüan Ho Hua P'u. Although the picture is not signed it is in the style of Chao.

36

Judging a Horse

By Chao Meng-fu (A.D. 1254-1323)

Yüan Dynasty

This is a reproduction of a famous picture by Han Kan (about A.D. 750), of the T'ang Dynasty. Han Kan said that the horses in the stables of Emperor T'ien Pao (742-756) were his "teachers" of painting. Chao's painting is annotated by himself. He says that Han Kan's picture was purchased by his relative Ko and that he made this reproduction on the second day of the eighth moon, 1306. Chao was not only a great painter but also a noted calligraphist. This painting is an excellent specimen of his work.

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37

Eight Horses

Attributed to Chao Meng-fu (about A.D. 1300)
Yüan Dynasty

This picture is unsigned, but has been credited by the annotation to Chao Meng-fu, the greatest artist of the Yüan Dynasty and worthy to be classed with the good artists of the Sung period. This picture is a reproduction of a famous picture of Shi Tao-shih of the Sung Dynasty. The horses are of the same type as those seen in Sung pictures. Chao is one of the most popular artists in China.

See P'ei Wen Chai, LXXXV, 10.

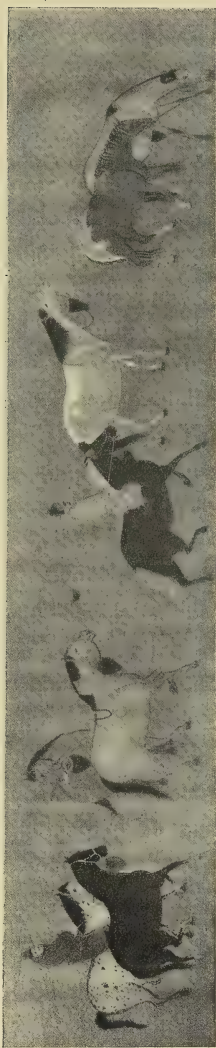
38

The Great Arhat

By Chao Meng-fu (about A.D. 1300)
Yuan Dynasty

The vivid coloring of this picture is a faithful representation of the bright-colored garments worn by Buddhistic priests. Chao Meng-fu was among the boldest and least restrained of all Chinese artists. His human figures have wonderful animation. He is considered to have been the peer of the Sung masters and to stand at the head of the artists of the Yüan Dynasty.

See Ch'ing Ho Shu Hua Fang, V, 32.



No. 36
Judging a Horse
By Chao Meng-fu
Yüan Dynasty

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39

A Halt for Rest

In the style of Chao Chung-mu (about A. D.
1350)

Yüan Dynasty

Chao Chung-mu was the son of Chao Meng-fu, with whom he frequently collaborated; and though his work did not equal that of his father, yet it attained to a very high standard. He was fond of sketching trees and horses and this picture is typical of his style.

Compare Ch'ing Ho, X, 54, where a similar picture is ascribed to this artist's father, Chao Meng-fu.

40

Home Again

By Ch'ien Hsüan (about A. D. 1275)

Yüan Dynasty

The subject of this painting is the return to his home of T'ao Chien. He was appointed to the position of a district magistrate, but he served only a short time as he objected "to receive a superior officer with the usual ceremonial on the ground that he could not crook the hinges of his back for five pecks of rice a day," such being the regulation pay of a magistrate. The picture shows the Five Willows mentioned in the poem of T'ao Chien, which is copied by the artist at the end of the picture. T'ao's

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wife is standing in the gate. This picture is one of the best known in the records of Chinese art; it bears on its face an annotation by the Emperor Ch'ien Lung and also has the seals of famous connoisseurs who have seen it.

See Mo Yuan Hui Kuan, III.

41

A Beautiful Grove

By Ch'ien Hsüan (about A. D. 1275)

Yüan Dynasty

Ch'ien Hsüan is more generally spoken of as Ch'ien Shun-chu. Disappointed at the rise of the Mongol Dynasty, he turned his literary talents towards poetry and painting. In portraits and painting of flowers he copied the work of Chao Ch'ang, and in landscape that of Chao Ch'ien-li.

This scroll is an example of the elegant finish of his work, and represents a noted garden of the T'ang Dynasty, called Ch'ing T'ang Yüan.

See P'ei Wen Chai, LXXXV, 22, where the name of this picture is said to be Watching the Geese, also see Nos. 40 and 41.

42

Solitude's Charm

By Ni Tsan (A. D. 1301-1374)

Yüan Dynasty

An annotation by the artist in his own handwriting explains that the scene is a lonely hut

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in a mountain ravine at the time of full moon in July. Thither the artist had resorted to seek cool refreshing breezes. Although a man of wealth he preferred to spend his time among the recluses of hill temples and he distributed his money among his relatives. He is known as "Cloud-Forest"—Ni Yun-ling.

See T'ui Ang, XIV, 6.

43

The Three Scholars

By Fang Fang-hu, a noted Taoist Priest (about
A. D. 1380)
Yüan Dynasty

The original of this picture was made by the Buddhist priest Miao Shan of the Sung Dynasty, and it was kept in a temple. After this temple was destroyed by fire, the annotator of this picture, Sung Yung, requested his brother priest Fang to reproduce it.

In the center of the picture is Su Shih (Su Tung-po, 1036-1101), the noted poet and official of the Sung Dynasty. At the left of the picture is his brother, Su Che (Tzu-yin, 1039-1112), who was also a noted scholar and a devotee of Taoism. On the right of the picture, leaning over and holding a scroll in both hands, is their brother-in-law, Ch'in Kuan (Hsiao-yin, 1049-1101).

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44

Bamboo Sketches

By Wu Chen (about A.D. 1400)
Yüan Dynasty

This scroll in seven parts is one of a series of ink sketches of bamboo scenes made by Wu Chen. Wu Chen is more often spoken of as Wu Chung-kuei or as Mei Tao-jen, the latter title meaning "Plum Priest." He painted a few landscapes, but such work did not allow him sufficient freedom for his brush, which was at its best in sketches of bamboos.

Each one of the seven scenes of this scroll is annotated by Wu Chen himself, and his two well-known seals are attached to each annotation.

Compare P'ei Wen Chai, LXXXVI, 19.

45

Wind and Water

By Fang Fang-hu (about A. D. 1380)
Yüan Dynasty

See No. 43.

45a

Wind and Water

By Fang Fang-hu (about A. D. 1380)
Yüan Dynasty

See No. 45.



No. 43
The Three Scholars
By Fang Fang-hu
Yüan Dynasty

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46

Family Training

By Wang Cheng-p'eng (about A. D. 1320)

Yüan Dynasty

The artist is the most distinguished painter of measured paintings—chieh hua, after the time of Kuo Chung-shu. His carefully-drawn pictures of pavilions and court-yards are in exact proportions. Ten views of family training are pictured and each of these views is explained in the accompanying annotation. Wang was a great favorite at the court of the Mongol Emperor, Ayuli Palpata.

47

A Lady

By an Unknown Artist

Yüan Dynasty

Figures of beautiful ladies, such as this, are known by the Chinese as "Mei-jen."

48

Watching the Phoenix

By an Unknown Artist

Yüan Dynasty

The figures in this picture are very striking, and their dress is that of the Mongols.

31

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49

Women in Garden

By an Unknown Artist

Yüan Dynasty

50

A Landscape

By Wang Fu (about A.D. 1400)

Ming Dynasty

Wang Fu is usually known as Wang Meng-tuan. He also liked to sign himself "The Man of the Nine Dragon Hills" (Chiu-lung Shan-jen). This scroll is signed and dated by his own hand and is further attested by the seals of several well-known collectors. This artist was fond of copying from early masters.

51

A Large Landscape

By Shen Chou (about A.D. 1475)

Ming Dynasty

Shen Chou is always spoken of as Shen Shih-t'ien, which means "Shen of the Rocks and Fields." He was a native of Changchow on the Grand Canal north of Soochow. He was an ardent disciple of Wu Chen of the Yüan Dynasty. He was fond of painting large-sized

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pictures, and this picture would have been considered small by him. This scroll is annotated and signed by the artist himself.

52

A Large Landscape

By T'ang Yin (about A.D. 1525)

Ming Dynasty

The two names usually given to T'ang Yin are T'ang Pai-hu and T'ang Liu-ju. He is classed with Shen Chou as being one of the two greatest artists of the Ming Dynasty. He was so devoted to his art that his health broke down at a comparatively early age. He was a painter of large-sized landscapes, but perhaps he excelled in small sketches. T'ang Yin was a native of Kiangsu province. He attained eminence also as a literary man. This picture is annotated and signed by the artist.

53

Solitary Meditation

By Wen Cheng-ming (about A. D. 1550)

Ming Dynasty

Wen Cheng-ming had a distinguished ancestry and was himself a noted scholar. Though he rose to high rank in the Hanlin Academy,

33

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he was not fond of his official friends and studiously avoided them. He was of an ascetic disposition and in his poetry rebuked the display and luxury of the wealthy. The scene in the picture represents one of his favorite moods. An old scholar is sitting by the running brook with books at his side and attended only by a servant. Wen's paintings are full of gentleness and charm.

54

A Landscape

By Wen Cheng-ming (about A. D. 1550)
Ming Dynasty

See No. 53.

55

Classic Gem

By Ch'iu Ying (about A. D. 1556)
Ming Dynasty

Ch'iu Ying, known as Ch'iu Shih-chou, was a distinguished painter of human figures. His work is highly prized and has been copied more frequently than that of any other artist of the Ming Dynasty. The silk on which this picture is painted is of the same yellow hue which Ch'iu Ying always used in his work.

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56

The Arhat

By Cheng Chung (about A.D. 1500)

Ming Dynasty

Cheng Chung lived at Nanking. He was fond of making copies of Buddhistic paintings in the style of the Sung and Yüan Dynasties, and was himself a devoted disciple of Buddhism.

57

Watching the Fountain

By Chü Chieh (A.D. 1550)

Ming Dynasty

Chü Chieh was a pupil of Wen Cheng-Ming, whose style he followed. This picture has an annotation by the Emperor Ch'ien Lung and one by the artist in which he explains that this is the first picture made by him after a prolonged illness.

58

A Moonlit Valley

By Ku I-teh (about A. D. 1650)

Ming Dynasty

Ku I-teh painted in the style of Wang Meng—Yellow Crane, of the Yüan Dynasty. This picture is a reproduction of one by Wang Meng

35

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and faithfully represents the work of the original artist. Ku I-teh was a contemporary and townsman of Tung Ch'i-ch'ang, whose annotation is at the right-hand upper corner of this picture. Both were natives of Sung-kiang near Shanghai.

59

An Autumnal Grove

By Lu Chi (A.D. 1496-1576)

Ming Dynasty

This landscape is in the style of Ni Tsan of the Yüan Dynasty. Lu Chi is one of the best artists of the Ming Dynasty. His landscapes are rarely found, as his work more frequently depicted flowers and birds, bamboos and rocks. This specimen has suffered from the ravages of mildew.

60

Domestic Felicity

By Ts'ui Tsu-chung (A. D. 1630)

Ming Dynasty

The artist was a native of Shantung Province but removed southward in order to study under Tung Ch'i-ch'ang (see 63). He was an ascetic and wore clothes which were made after

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ancient styles. In this picture the clothes are in the style of the T'ang Dynasty.

61

A Leave-taking at the Riverside

By Ting Yun-p'eng (about A. D. 1575)

Ming Dynasty

Ting Yun-p'eng is more often spoken of as Ting Nan-yiu, which means "Ting of the Southern Plumes." He was a painter of Buddhistic scenes, but more frequently he represented landscapes in which he placed human figures. The studied details of these figures indicate that the artist used landscape only as a background for his figures. The signature and seals of the artist are attached to this picture.

62

A Cockatoo

By Lady Ch'en (about A. D. 1600)

Ming Dynasty

Lady Ch'en, in the later years of her life, signed her pictures by the name of Nan-lou Lao-jen, "The Old Lady of the Southern Turret." She excelled as a painter of flowers and birds. From her home at Hai-ning, east of Hangchow, she sold her pictures to support herself and those dependent upon her. Her work has been highly praised by later artists.

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63

A Landscape

By Tung Ch'i-ch'ang (about A. D. 1650)
Ming Dynasty

Tung is a favorite artist, and is known also by the names Tung Wen-min, Tung Hsiang-kuan, and Tung Sze-ung. His pictures are usually signed Tung Hsien-tsai. Fond of literary pursuits, he rose to the high position of President of the Board of Rites. His home was at Sung-kiang near Shanghai. His landscapes are characterized by beauty and grace rather than sublimity and strength. He copied the great artists, and this picture, according to his own annotation, is modeled after the style of Huang Kung-wang.

Tung is generally considered to have been the greatest of the Ming Dynasty artists.

64

Mountain Scenery after the style of Mi Fei A. D. 1051-1107)

By Tung Ch'i-ch'ang
Ming Dynasty

Tung Ch'i-ch'ang has left this picture after the style of Mi Fei. Mountains partially covered with clouds and mist were favorite subjects with Mi Fei. Genuine specimens of Mi's work

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are almost unknown, so that this reproduction of the style of his work by a great artist is valuable.

See No. 63.

65

A Landscape

By Wen Pai-jen (A.D. 1550)

Ming Dynasty

The artist was a nephew of Wen Cheng-ming and his work is considered to be not inferior to that of his uncle, who was his teacher. The landscape is that of central China, where the hills are not so rugged as those of the north, found in the pictures by Kuo Hsi.

See No. 19.

66

The Divining Beggar

By Wu Wei (about A.D. 1475)

Ming Dynasty

Wu Wei is more generally spoken of as Wu Hsiao-hsien. Though also a landscape painter, he excelled in the painting of human figures. He was an excellent penman and attained the highest literary degree. He was a great favorite at court, as he was able to paint offhand on festive occasions. This scroll bears the seals of the Emperor Ch'ien-lung.

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67

Fishing with Family

By an Unknown Artist,
Ming Dynasty

An angry fisherman is scolding his wife, who is engaged in paying out the line while annoyed at the same time by the pranks of a small son. The boat is being carried to and fro by currents.

68

Western Garden

By an Unknown Artist
Ming Dynasty

The Western Garden where noted literary men are represented as gathering for friendly discourse and companionship has been a favorite theme with artists. Paintings of this garden were made by Li Lung-mien, Chao Meng-fu and Ch'iu Ying. This picture was probably painted by a pupil of Ch'iu Ying.

69

Making the Toilet

By an Unknown Artist
Ming Dynasty

The seal of the owner of this picture on the upper left hand corner has been cut out, probably because he had fallen into official disgrace

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or bore a bad reputation. The famous connoisseur of the Ming Dynasty, Yen Sung (1568), usually attached his seal to the pictures owned by him. After his dismissal from office by the Emperor and the confiscation of his property it became customary to cut off his seals from pictures, to which they had been attached, in token of disapproval of his treacherous conduct.

This picture is a good example of the genre of the Ming Dynasty. Pictorial art in China reached its lowest level in this class of paintings.

70

A Landscape after the style of Li
Ch'eng

By Wang Hui (about A. D. 1632-1720)
Ch'ing Dynasty

Wang Hui, known generally as Wang Shih-ku, was one of the four Wangs who are universally considered to stand foremost among the artists of the late Ch'ing Dynasty. Of these four men Wang Shih-ku is the most popular and his authentic works are most eagerly sought after. Having by nature an artistic temperament, he early began the study of the great masters whose work he faithfully copied. He lived to a ripe old age, this picture having been painted by him when he was seventy-one years old; this fact is attested both by his seal and by his handwriting.

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71

A Landscape

By Wang Hui (about A.D. 1632-1720)
Ch'ing Dynasty

See No. 70.

72

A Rest House amid Bamboos

By Wang Hui (A. D. 1632-1720)
Ch'ing Dynasty

This is a reproduction by Wang Hui of a picture painted by T'ang Yin of the Ming Dynasty. Wang Hui was a diligent student of the masters of earlier dynasties; and though he could not equal them, he succeeded in catching much of their spirit. His paintings exhibit delicate refinement rather than boldness or strength.

See Nos. 70 and 71.

73

A Landscape

By Wu Li (A. D. 1632-17)
Ch'ing Dynasty

Wu Li, known as Mo-tsing, the four Wangs, and Yun are classed as the Six Great Artists of the Ch'ing Dynasty.

Specimens of Wu's work are rare, and highly

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prized on account of the beautiful handwriting with which he always annotated his pictures. In one of his paintings he collaborated with Wang Shih-ku. He became a convert to Christianity, and was a catechist in the Siccawei Mission, Shanghai, for several years.

He died at Siccawei and is buried outside of the South Gate of Shanghai.

74

Orchid Pavilion or Lan T'ing

By Hua Yen (17th cent)

Ch'ing Dynasty

Hua Yen is usually spoken of by his pen-name Hsin Lo. A native of the mountainous districts of Fukien Province, he spent many years of his life in the fertile plains of Yangchow. His work is valued on account of its combination of charm with strength of execution.

See No. 27, where the same subject has been painted by a great artist, Chao Pai-chü.

75

A Landscape

By Yun Shou-p'ing (A. D. 1633-1690)

Ch'ing Dynasty

Yun Shou-ping, or Yun Nan-t'ien as he is more generally styled, was a native of Wu-tsing, Changchow, on the Grand Canal north of

43

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Soochow. He came from a distinguished literary family and early devoted himself to painting. He tried to excel Wang Shih-ku as a painter of landscape, but finally gave up the attempt saying that he was not ashamed to take second place. In his later life he painted chiefly flowers in bud and bloom. Genuine specimens of his landscape work are very rare.

76

Flowers and Rocks

By Hua Yen (17th century)

Ch'ing Dynasty

See No. 75.

77

Deer Horns

By the Emperor Ch'ien Lung

Ch'ing Dynasty

This pair of scrolls is not only an example of the artistic ability of the Emperor Ch'ien Lung, but also illustrates the fondness for out-door life which characterized the early Emperors of the late Manchu Dynasty. The first scroll represents the horns of a stag killed by the Emperor K'ang Hsi in 1710 during one of his hunting trips near the Great Wall. The horns are described as having been 7 feet 9 inches from

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tip to tip. The second scroll illustrates the fact that deer do not always drop their horns in early summer but that this sometimes happens in winter. An instance of this came under the Emperor's personal observation in the Southern Hunting Park near Peking and the incident is described in the annotation. The annotations of both scrolls are in the handwriting of the Emperor Ch'ien Lung.

78

A r h a t s

By Tao-tsi (about A. D. 1650)

Ch'ing Dynasty

Tao-tsi was a monk and worked under several names, of which the most widely known are Shih-tao and Ta-t'i-tsz. He traveled widely in Kiangsu and Chehkiang provinces. He was a prolific artist, fond of landscapes and portraits. This scroll is after the style of Li Lung-mien of the Sung Dynasty.

79

A Hunting Scene

By Joseph Castiglione (Lang Shih-ning), a

Portuguese (1698-)

Castiglione was a court painter during the reign of the Emperor Ch'ien Lung. He studied

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Chinese painting, and under the orders of the Emperor attempted to combine Western and Chinese standards by painting animals in a landscape according to Western methods, while the landscape itself followed Chinese standards.

80

Fawn at Play

By Joseph Castiglione (Lang Shih-ning), a
Portuguese (1698-)

See No. 79. A Hunting Scene by the same author.

81

A Landscape

By Lo Ping (about A. D. 1733-1799)
Ch'ing Dynasty

A native of Yangchow, Lo Ping is more generally known as Lo Liang-fen or "Lo of the Two Peaks." He was fond of painting demons and sprites, but his best work was in his landscapes, in which he followed the style of Wang Shih-ku.

82

A Landscape

By T'an Sung
Ch'ing Dynasty

This is in the style of Kuo Hsi.

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83

A Landscape

By T'ang I-fen

Ch'ing Dynasty

T'ang I-fen (T'ang Yu-seng) was a native of Wu-tsing, Changchow, on the Grand Canal, but spent most of his life at Nanking, where he perished in 1853 during an assault on the city by the Tai-ping rebels. In addition to his landscapes he was fond of painting peach blossoms and other blooming flowers.

84

A Landscape

By Chang Keng (about A.D. 1725)

Ch'ing Dynasty

Chang Keng was the compiler of a history of art, *Hua Cheng Lu*. He was not a famous painter, but this picture is interesting on account of its being the work of a man who was familiar with the best specimens of pictorial art.

Albums

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85

Sung Yüan Album

Sixteen paintings by various artists

- (a) Worship of Kwan Yin. Unsigned; by an artist of the Sung Dynasty after the style of Wu Tao-tzu
- (b) Listening by the Fountain. Unsigned; probably by Chao Ch'ien-li or his brother Chao Hsi-yüan, relatives of the founder of the Sung Dynasty (A.D. 960)
- (c) A Palace. Unsigned; probably by Li T'ang (about A. D. 1100). Sung Dynasty
- (d) Welcome to the Dew. Unsigned; probably by Hsü Tao-ning (about A. D. 1000). Sung Dynasty
- (e) Autumnal Hills. By Chou Mi (about A. D. 1125). Sung Dynasty
- (f) The Palace in the Woods. By Yen Wen-kuei (about A. D. 1000). Sung Dynasty

This small picture bears the seal of the Emperor Hsüan-ho. The painter

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Yen was a favorite of the founder of the Sung Dynasty, who promoted him to be a member of the Imperial Academy of painting. Examples of his works are rare.

- (g) Sea-shore. Probably by Hsü Ching (about A. D. 1100). Sung Dynasty

Hsü Ching was the favorite of the Emperor Hsüan-ho, who promoted him to a high position in the capital and afterwards appointed him Minister to Korea.

- (h) A River Bridge. After the style of Ma Yüan (about A. D. 1200). Sung Dynasty

- (i) Wind Blown. After the style of and probably by Chao Ch'ang (about A. D. 1025). Sung Dynasty.

The exquisite coloring of this picture makes it a rare example of the highest quality of the Sung Dynasty pictorial art.

- (j) Hydrangeas. By Huang Chü-tsai (about A. D. 1000). Sung Dynasty

Huang Chü-tsai was the son of the great artist Huang Chüan, who was himself famous for his paintings of birds and flowers. This painting bears an annotation by the Emperor Hui-tsung.

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- (k) A Bunch of Purple Lichees. By Hsü Tsung (about A. D. 1050). Sung Dynasty

Hsü Tsung was a grandson of Hsü Hsi, the noted painter. This picture is annotated by the Emperor Hui Tsung (1100-1126) of the Sung Dynasty in his own handwriting.

- (l) The Light of Spring. Probably the work of Wang Yin (Wang Chung-i). Sung Dynasty

Wang Yin was a pupil of Chao Ch'ang.

- (m) Autumnal Splendor. By Kung Chu-fai. Sung Dynasty

- (n) Fish at Play. By Chao K'eh-hsiung. Sung Dynasty

- (o) The Moaning of the Monkey. Probably by the artist, Wen Hsin. Yüan Dynasty
In imitation of Japanese work.

- (p) The Tiger at the Fountain. Probably by Pao Ting. Sung Dynasty

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Sung Yuan Album

Twelve paintings by various artists

- (a) The Orchid Pavilion Restored. By Li Lung-mien (about A. D. 1100). Sung Dynasty

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- (b) Red Lichees. By Emperor Hui Tsung (A. D. 1101-1126). Sung Dynasty
- (c) Purple Lichees. By Emperor Hui Tsung (A. D. 1101-1126). Sung Dynasty
- (d) Bamboos. By Su Shih (A. D. 1036-1101). Sung Dynasty
- (e) A Sketch. By Chang Ko-kuam (about A. D. 1350). Yüan Dynasty
- (f) A Mountain Turret. By Li Sung. Sung Dynasty
- (g) A Sketch. By Wu Ping. Sung Dynasty
- (h) Fruit and Flowers. By I Yüan-chi (about A.D. 1050). Sung Dynasty
- (i) A Pastoral Scene. By Li Ti (about A. D. 1125). Sung Dynasty
- (j) A Sketch. By Hsia Kuei (about A. D. 1200). Sung Dynasty
- (k) The Guitar. By Wu Ping. Sung Dynasty
- (l) The Lonely Stork. By Chao Chung-mu (about A.D. 1250). Yüan Dynasty

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Sung Album

By I Yüan-chi (see No. 18)

Album containing twelve author's proofs for the backs of bronze mirrors which were much used in the Sung Dynasty. It is probable that

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the conventional border around the designs was made by some one other than the artist, I Yüan-chi, who painted the pictures.

- (a) The Astrologer
- (b) One of the Genii
- (c) Unicorn
- (d) White Elephant
- (e) Chien Lo
- (f) Feng Lai
- (g) The Three Hills
- (h) The Lonely Tower
- (i) Keng Chi
- (j) Ripe Peaches
- (k) Cinnamon
- (l) Evergreen

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Album

Containing Eleven Paintings

By various artists

- (a) Washing a Horse. By Lu Ch'ing (A. D. 1200). Sung Dynasty
- (b) Pomegranates. By Ma Lin (A. D. 1250). Sung Dynasty
- (c) The Flower Vendor. By an unknown artist. Sung Dynasty
- (d) Bamboos. By Kuan Fu-jen, wife of Chao Meng-fu (A. D. 1254-1323). Yüan Dynasty

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- (e) A Landscape. By Ts'ao Chih-pai (A. D. 1250). Sung and Yüan Dynasties
- (f) A Rabbit. By Wang Yüan (A. D. 1330). Yuan Dynasty
- (g) A Landscape. Attributed to Chao Meng-fu (A. D. 1254-1323). Yüan Dynasty
- (h) Caribou. Attributed to Li T'ang (A. D. 1200). Sung Dynasty
- (i) A Landscape. By Ma Wan (A. D. 1350). Ming Dynasty
- (j) Serenity. Attributed to Chao Fei (about A. D. 1200). Sung Dynasty
- (k) A Landscape. By an unknown artist. Ming Dynasty

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Album of Flowers and Birds
Twelve paintings by various artists
Sung and Yuan Dynasties

90

Album of the Ten Disciples of Buddha
Ten paintings by Sung (A. D. Hsü 1575)
Ming Dynasty

54

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Album of Fans

Ming Dynasty

Volume 1 (with woven silk picture of a deer on the cover). Twenty-four paintings and writings by various artists

- (a) Written by Tung Ch'i-ch'ang
- (b) Painted by Shen-chou
- (c) Written by Fan Yuan-ling
- (d) Painted by Ch'en Chi-ch'un
- (e) Written by Ch'en Ch'i-ju
- (f) Painted by Wu Pin
- (g) Written by Li Ch'iao
- (h) Painted by Shao Mi
- (i) Written by Wen Tsung-chien
- (j) Painted by Chang Chung
- (k) Written by Yuan Yung-chi
- (l) Painted by Chi Chien-chia
- (m) Written by Chou Tien-chin
- (n) Painted by Sie Shih-chou
- (o) Written by Chen Hung-shou
- (p) Painted by Pan Yun-i
- (q) Written by Yang Wen-tsung
- (r) Painted by Chuang Hui-seng
- (s) Written by Kung Ting-tzu
- (t) Painted by Wen Chih
- (u) Written by Wang Mou-Ling
- (v) Painted by Han Tao

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- (w) Written by Yüan Ta-chen
- (x) Painted by Chen-kuo

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Album of Fans Ming Dynasty

Volume 2 (with woven silk picture of a stork
on the cover). Twenty-four paintings
and writings by various artists

- (a) Written by Ch'a Szu-piao
- (b) Painted by Lu K'eh-ch'eng
- (c) Written by Wen Tao-ch'eng
- (d) Painted by Wen Cheng-ming
- (e) Written by Ch'en Tao-fu
- (f) Painted by Sung Hsü
- (g) Written by Ch'en Ming-hsia
- (h) Painted by T'ang Yin
- (i) Written by Wang To
- (j) Painted by Hsiang Sheng-mo
- (k) Written by Wen San-ch'iao
- (l) Painted by Lang-tan
- (m) Written by Wang Chih
- (n) Painted by Lu Chih
- (o) Written by Peng Nien
- (p) Painted by Sung Mo-tsin
- (q) Written by Wang Ch'ung
- (r) Painted by Lan Ying

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- (s) Written by Wu K'uang
- (t) Painted by Cheng Chia-sui
- (u) Written by Wen Ch'eng-ming
- (v) Painted by Wen Chia
- (w) Written by Yü Lien-ju
- (x) Painted by Li Liu-fang

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Album of Fans

Ching Dynasty

Six paintings by various artists

- (a) Painted by Wang Hui (A.D. 1632-1720).
The name of this painting is "Studying."
According to the statements of the artist,
it is a reproduction of the work by Yen
Wen-kuei of the Sung Dynasty
- (b) Painted by Wang Yuan-chi (A.D. 1642-
1715). This fan was painted by Wang
during his residence in Peking, where he
held high office
- (c) Painted by Wang Shih-ming (A.D. 1592-
1680)
- (d) Painted by Wang Chien. (A.D. 1598-
1677). This picture is after the style of
the Emperor Hui Tsung of the Sung
Dynasty
- (e) Painted by Wang Hui (A.D. 1632-1720).
The artist states that this picture was

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painted by him when he was seventy-five years old (A.D. 1707). It is after the model of the famous picture entitled "Gathering Water Chestnuts" by Ch'iu Ying

- (f) Painted by Yun Shou-p'ing (A. D. 1633-1690). Landscape scenes by this artist are rare, his work consisting chiefly of paintings of flowers. In the annotation written by his own hand, he eulogizes the landscape paintings of Mi Fei and Ni Tsan

94

Students' Album

Twelve paintings by Tsao Jun (about A.D. 1750).

Ching Dynasty

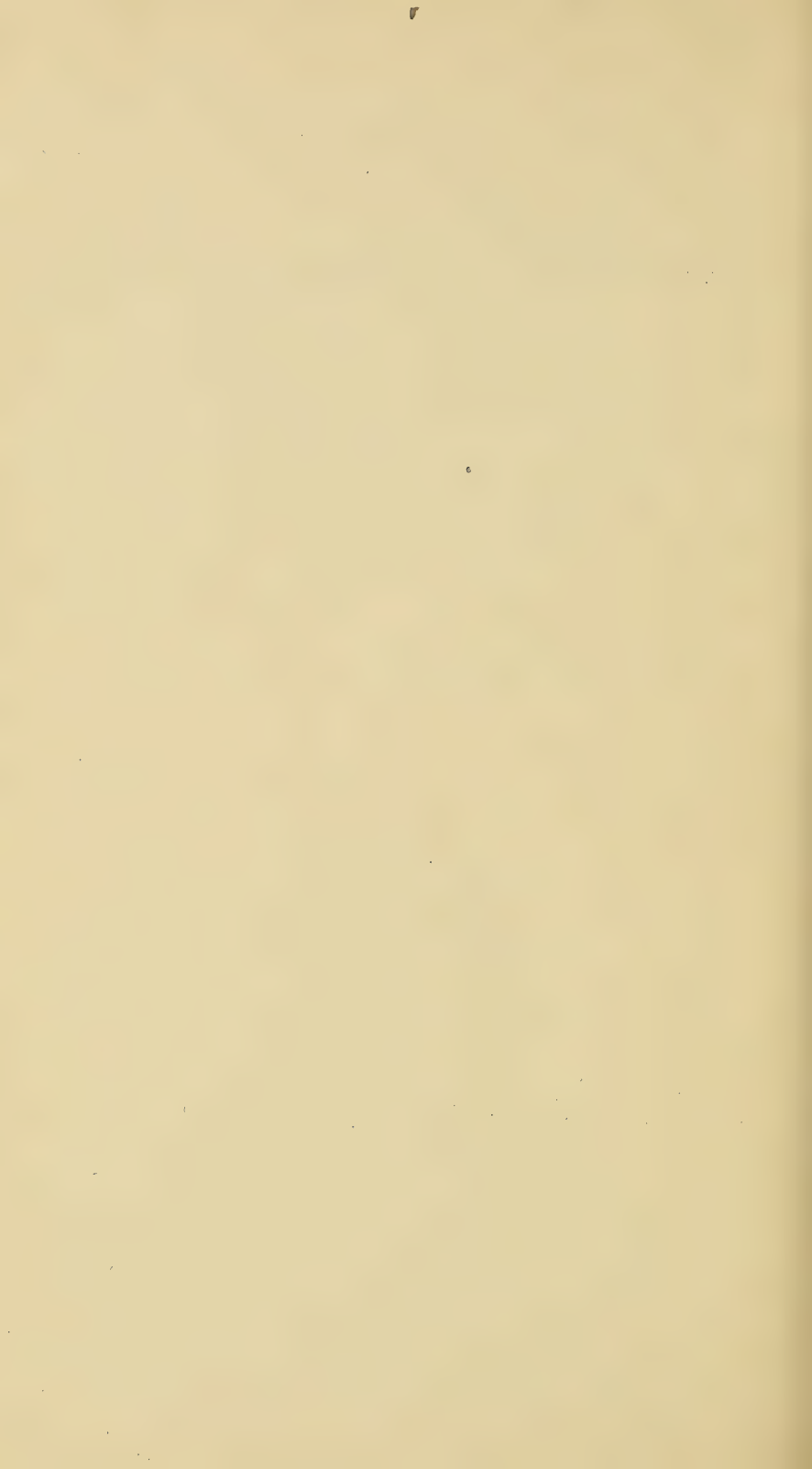
- (a) Style of Wang Wei
- (b) Style of Tung Yüan
- (c) Style of Kuo Hsi
- (d) Style of Wang Meng
- (e) Style of Li Ch'eng
- (f) Style of Kao K'o-Kung
- (g) Style of Liu Sung-nien
- (h) Style of Ts'ao Chih-pai
- (i) Style of Chao Meng-fu
- (j) Style of Huang Kung-wang
- (k) Style of Huang Kung-wang
- (l) Style of Shen Chou

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Album

In the style of Li Lung-Mien (10 leaves)



K'o Ssu

K'o Ssu may be described as tapestry or silk-woven pictures. The models for these pictures were made by artists and the weaving was done with the picture in front of the artisan. The warp or woof was broken off at the point where a change of color was desired and a new thread attached. Such work is commonly used in fabrics designed to make court dresses, but good examples of this kind of pictures are rare. During the Sung Dynasties there were two great artists, Chu Ko-gui and Shen Tzu-fan, who could both make their own designs and do the manual work of weaving.

1. A Brace of Reeves Pheasants. Sung Dynasty
2. Flowers, after the model of Tsui P'ai, of the Sung Dynasty. Ming Dynasty
3. Flowers. Sung Dynasty
4. A Landscape. Ming Dynasty
5. A Fishing Scene. Ming Dynasty
6. Longevity. Ming Dynasty
7. The Four Seasons. 18th century

Catalogue of Chinese K'o Ssu

8. Four Panels
 - (a) Kuan-yüeh Tower
 - (b) A Grove Fountain
 - (c) A Pagoda
 - (d) A Pool
9. Twelve Panels, representing one continuous scene of life in the courtyards of a Palace

Appendix

Mr. F. Backhouse has accepted
the Chair of Chinese at King's
College, University of London and
will enter upon his duties early
next year.

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Appendix

List of Chinese Dynasties

- Shang Dynasty, 1766-1122 B. C.
- Chow Dynasty, 1122-255 B. C.
- Han Dynasty, 206 B.C.-220 A. D.
- Wei Dynasty, 220-264 A. D.
- Tsin Dynasty, 264-420 A. D.
- Six Dynasties, 420-618 A. D.
- T'ang Dynasty, 618-906 A.D.
- Five Dynasties, 907-960 A. D.
- Sung Dynasty, 960-1277 A. D.
- Yuan Dynasty, 1277-1368 A. D.
- Ming Dynasty, 1368-1644 A. D.
- Ching Dynasty, 1644-1911 A. D.

Appendix

Divisions of Chinese Paintings

As given in the Hsüan Ho Hua P'u, the Imperial Collection of Hui Tsung (A. D. 1101-1125), of the Sung Dynasty

1. Buddhistic and Taoist Scenes
2. Human Figures
3. Palaces and Houses
4. Barbarian Life
5. Dragons and Fish
6. Landscapes
7. Animals
8. Birds and Flowers
9. Bamboos
10. Fruit and Vegetables

Classification of Paintings

It is customary with Chinese connoisseurs to divide paintings into three general classes—Shen, Miao and Neng. Each of these three is divided into three sub-classes—superior, medium and inferior. This classification is recorded by Chu Ching-hsuan (about A.D. 1000) in his *Ming Hua Lu* and was later explained by Hsia Wen-yen in his *T'u Hui Pao Chien* as follows:

1. Shen pictures are those in which the heaven-inspired quality of vitality is found.

Appendix

2. Miao pictures are those in which the brush-work is of a high order, where the colors are harmonious and where there is grace or charm.
3. Neng pictures are those in which strength is found without sacrifice of form.

A fourth class, I, is sometimes given but its use has not been uniform. The usual custom allows only three classes.

The Six Canons

Suggested by Hsieh Ho (A.D. 475)

1. The conception should possess harmony and vitality.
2. The brush should be used to establish the structural framework.
3. The outline should conform to the shape of the objects.
4. The coloring should be suitable to the varied forms.
5. The perspective should be correctly conceived.
6. The representation should be in conformity with the style selected.

Appendix

The Six Necessities

Suggested by Lin Tao-chuan (about A.D. 1050)

1. Vitality of conception must be combined with strength.
2. Strokes of the brush must be firm.
3. Peculiarities of method should be in accordance with reasonableness.
4. Colors should be harmonious.
5. The brush must be handled with ease.
6. In copying leave out all that is inferior.

The Three Faults

Suggested by Kuo Ju-Jui (about A.D. 1100)

1. A weak wrist, which results in a stupid brush. Equilibrium is lacking, objects have a flat appearance and cannot be represented in relief.
2. Lack of decision, when the mind and hand are not in accord. Such painting only produces angles.
3. Without progression. Development is necessary but does not come. Something seems to hold back the brush and prevent free movement.

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